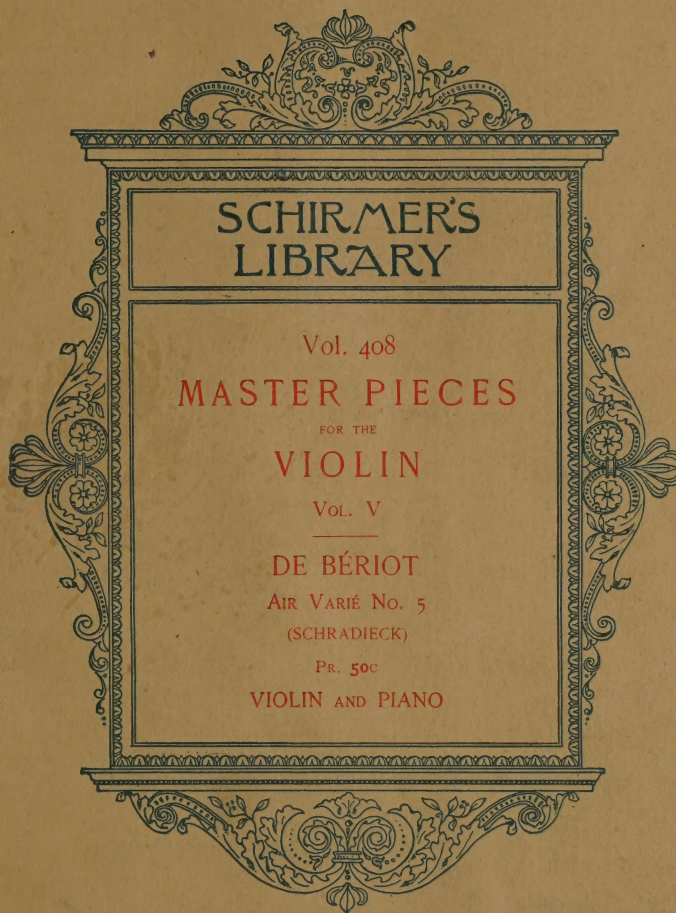


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MASTER PIECES

FOR THE

VIOLIN

VOLS. V, VI, VII

CHAS. DE BÉRIOT

AIR VARIÉ No. 5 IN E, OP. 7

AIR VARIÉ No. 6 IN A, OP. 12

AIR VARIÉ No. 7 IN E, OP. 15



EDITED AND FINGERED
BY

HENRY SCHRADIECK

NEW YORK: G. SCHIRMER

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5th Air varié.

CH. de BERIOT. Op. 7.

Adagio.
Tutti.

Violin.

ff

Adagio.

Piano.

ff

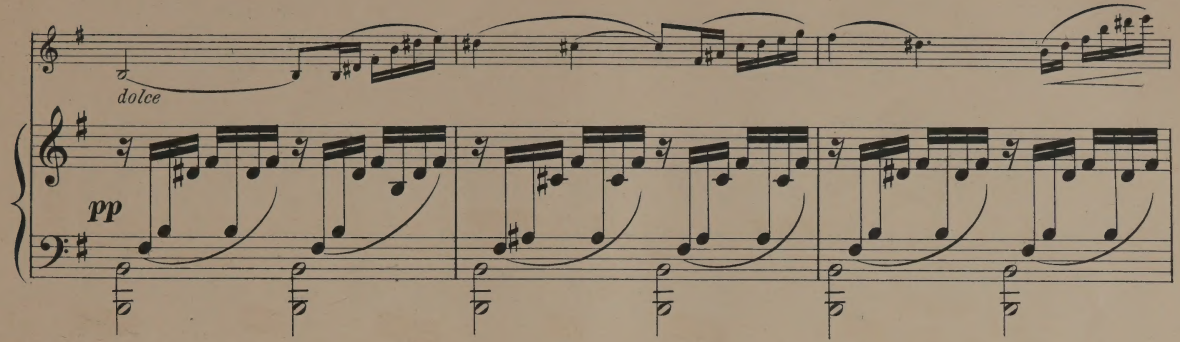
Solo.

con espress.

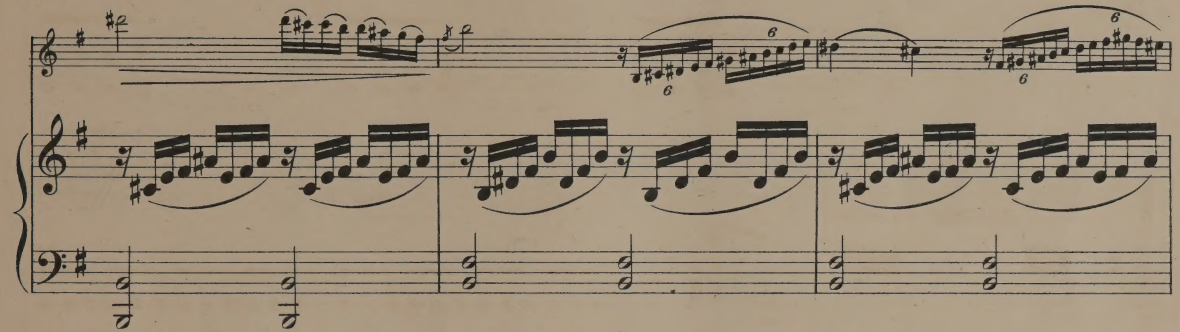
p

cresc.

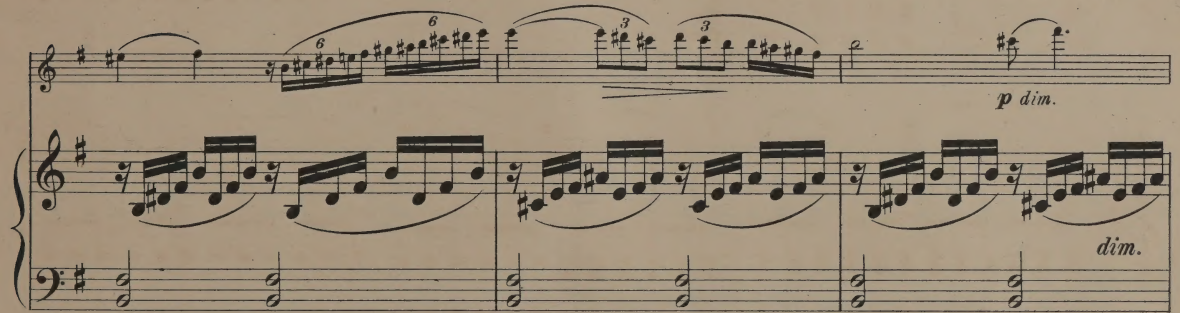
f



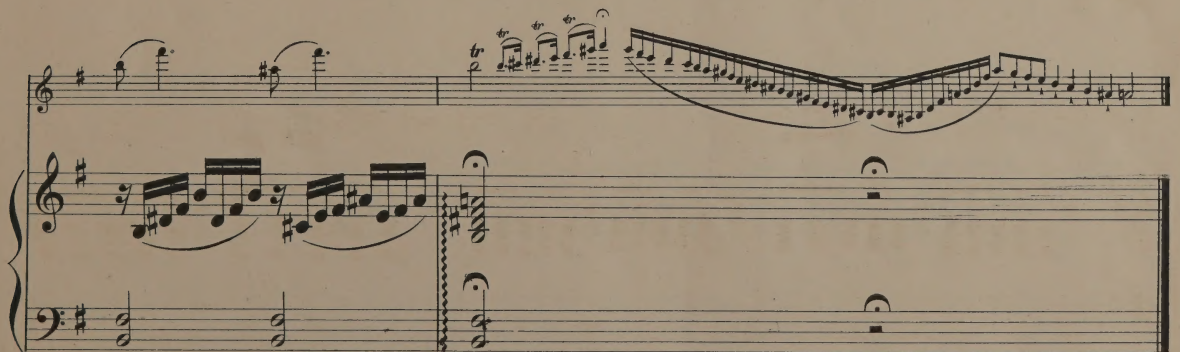
First system of musical notation. The top staff is a single melodic line in treble clef, marked *dolce*. The bottom staff is a grand staff (treble and bass clefs) marked *pp*. The key signature has one sharp (F#). The music consists of flowing sixteenth-note passages in the piano accompaniment and a more lyrical melody in the upper voice.



Second system of musical notation. The top staff continues the melody with some sixteenth-note runs marked with a '6'. The piano accompaniment continues with steady sixteenth-note patterns. The key signature remains one sharp.



Third system of musical notation. The top staff features more complex sixteenth-note passages, some marked with a '6' and others with a '3'. The piano accompaniment continues. The system concludes with a *p dim.* marking in the upper voice and a *dim.* marking in the piano accompaniment.



Fourth system of musical notation. The top staff features a long, sweeping sixteenth-note scale-like passage. The piano accompaniment continues with its characteristic sixteenth-note texture. The system ends with a double bar line.

Allegretto.

dolce

Theme.

p

Allegretto.

Allegretto.

Allegretto.

dolce

Allegretto.

Moderato.

Var. 1.

Moderato.

*p**risoluto.**tr*

Sostenuto.

p

Sostenuto.

Var.2.

p

6

dolce

pp

6

pp

6

f

f

dim.

dim.

pp

1. 2.

1. 2.

Più animato.

Var. 3.

Più animato.

The musical score for Variation 3 is written for piano and violin. It is in 3/4 time and has a key signature of three sharps (F#, C#, G#). The tempo is marked "Più animato." and the dynamics range from piano (p) to fortissimo (f). The score consists of five systems of staves. The piano part is in the lower staves, and the violin part is in the upper staves. The piano part features a steady eighth-note accompaniment, while the violin part has more complex melodic lines with trills and slurs. The score ends with a double bar line.

Maestoso.

Maestoso.

Var. 4.

p

f *risoluto.* *dolce*

p

Moderato.

8

f *tr* *dolce*

Var. 5.

Moderato.

p

8

tr *dolce.* *mf* *p*

8

tr *6*

8

f

Grazioso.

Var. 6.

Grazioso.

*p**p**dolciss.**dim.**pp*

Var. 7.

Con fuoco.

f *p* *f* *p*

f *fz* *p* *f* *f*

p *f* *p* *f*

ff *fz* *p*

f *f* *1.* *2.* *ff*

This musical score is for a piano and voice piece, spanning measures 1 to 18. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is organized into six systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-3):** The vocal line begins with a whole rest, followed by a half note G#4 and a quarter note F#4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. The word *dolce* is written above the vocal line.
- System 2 (Measures 4-6):** The vocal line continues with a half note E4 and a quarter note D#4. The piano accompaniment maintains the same rhythmic pattern.
- System 3 (Measures 7-9):** The vocal line has a half note C#4 and a quarter note B3. The piano accompaniment continues.
- System 4 (Measures 10-12):** The vocal line features a half note A3 and a quarter note G#3. The piano accompaniment continues.
- System 5 (Measures 13-15):** The vocal line has a half note F#3 and a quarter note E3. The piano accompaniment continues.
- System 6 (Measures 16-18):** The vocal line concludes with a half note D3 and a quarter note C#3. The piano accompaniment continues. The word *cresc.* is written below the piano part in the final measure.

Dynamic markings include *p* (piano) at the beginning of the piano part in measures 1, 4, 7, 10, and 13. The word *dolce* appears above the vocal line in measures 1 and 9. The word *cresc.* appears below the piano part in measures 17 and 18.

First system of musical notation. The top staff (treble clef) features a melodic line with a crescendo (*cresc.*) marking. The bottom staff (bass clef) provides harmonic support with chords and a dynamic marking of *f* (forte) followed by a decrescendo (*dim.*).

Second system of musical notation. The top staff begins with the instruction *Più presto.* and features a melodic line with a forte (*f*) dynamic. The bottom staff includes a piano (*p*) dynamic marking and a *Più presto.* instruction, indicating a change in tempo and dynamics.

Third system of musical notation. The top staff continues the melodic development with a crescendo (*cresc.*) marking. The bottom staff maintains the harmonic accompaniment with chords and a dynamic marking of *f*.

Fourth system of musical notation. The top staff shows a melodic line with a crescendo (*cresc.*) marking. The bottom staff continues the harmonic accompaniment with chords and a dynamic marking of *f*.

Fifth system of musical notation. The top staff features a melodic line with a fortissimo (*ff*) dynamic marking. The bottom staff provides harmonic support with chords and a dynamic marking of *f*.

First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a quarter rest, followed by a quarter note G#4, a quarter note A#4, and a quarter note B5. The rest of the system consists of continuous sixteenth-note runs. The bottom staff is in bass clef with the same key signature. It begins with a quarter rest, followed by a quarter note G#2, a quarter note A#2, and a quarter note B3. The rest of the system consists of continuous sixteenth-note runs. Dynamics *p* (piano) are marked above the first and fourth measures of the top staff.

Second system of musical notation. The top staff continues the sixteenth-note runs. The bottom staff continues the sixteenth-note runs. Dynamics *f* (forte) are marked above the third and fourth measures of the top staff. A fermata is placed over the final measure of the top staff.

Third system of musical notation. The top staff continues the sixteenth-note runs. The bottom staff continues the sixteenth-note runs. Dynamics *fz* (forzando) are marked above the first and second measures of the top staff.

Fourth system of musical notation. The top staff continues the sixteenth-note runs. The bottom staff continues the sixteenth-note runs. Dynamics *ff* (fortissimo) are marked above the third measure of the top staff.

Fifth system of musical notation. The top staff continues the sixteenth-note runs. The bottom staff continues the sixteenth-note runs. Dynamics *ff* (fortissimo) are marked above the third measure of the top staff. The system concludes with a double bar line. A handwritten "Re." is written below the bottom staff, and a handwritten "*" is written below the bottom staff.

VIOLIN

V Up bow.
 ▮ Down bow.
 I. }
 II. } Strings.
 III. }
 IV. }

5th Air varié.

Edited and fingered by
 HENRY SCHRADIECK.

Violin.

CH. de BÉRIOT. Op. 7.

Adagio.

Tutti.

This section of the score is for the first part of the piece, marked 'Adagio' and 'Tutti'. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked 'ff' (fortissimo). The music features a series of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. A 'Solo' section is marked with a 'V' (up bow) and 'con espr.' (con spirito). This section includes a 'cresc.' (crescendo) leading to a 'f' (forte) dynamic, followed by a 'dolce' (sweet) section. The piece concludes with a 'pdim.' (piano diminuendo) marking.

Allegretto.

Theme.

This section of the score is for the second part of the piece, marked 'Allegretto'. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first measure is marked 'dolce' (sweet). The music features a series of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. The piece concludes with a 'dolce' marking.

Violin.

Moderato.

Var. 1.

risoluto. **Tutti.**

Var. 2.

p *pp* *f* *dim.* *dolce allargando.*

Var. 3.

f *p* *f*

Violin.

3

fz *p* *f* **Tutti.**

Var. 4. *Maestoso.* *IV.* *sonore.*

f *p* *f* **Tutti.**

Var. 5. *Moderato.* *dolce*

f *p* *f* **Tutti.**

Violin.

Grazioso.

Var. 6.

p

dolciss.

dim.

[illegible]

Violin.

dolce

cresc. *cresc.*

Più presto.

f *cresc.*

ff *p* *p* *f* *f* *fz* *fz* *fz* *ff* *ff*



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